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NEW TREATISE
ON
FLOWER PAINTING:

CONTAINING
THE MOST FAMILIAR AND EASY
INSTRUCTIONS;
WITH DIRECTIONS HOW TO MIX
THE VARIOUS TINTS,
AND OBTAIN A COMPLETE KNOWLEDGE
BY PRACTICE ALONE.

London:
PRINTED FOR THE AUTHOR;
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NEW TREASURY
FLOWER
THE MOST FAMILIAR AND
INSTRUCTIONS
WITH DIRECTIONS FOR
THE VARIOUS THINGS
AND OBTAIN A COMPLETE KNOWLEDGE
BY BRITISH PATENT

PRINTED FOR THE AUTHOR
AND SOLD BY HODGKINS AND TAYLOR, LONDON
G. BROWN, GEORGE COLVILLE'S NURSERY, NEW ROAD, CHISLEHURST
LONDON
[Printed at the ...]

ADDRESS.

THE Public are respectfully informed, that this work will be continued in numbers, as they are found useful; and in the course of which, will be given such further instruction, as will be necessary to answer the Author's purpose, which is that of improving those who have a taste for painting.

The flowers intended for this work, are engraved in a peculiar manner; and will be shewn in three different states: first, the outline; second, the first tints put on, in order to shew in what manner to begin to colour or paint a flower, with proper references to the tints; thirdly, the flowers finished, with proper directions how to proceed in each state. The flowers are taken from nature, and selected in such a manner, as to lead the student imperceptibly, from the most easy to the most difficult.

ADDRESS

THE Public are respectfully informed that the
work will be continued in the same manner as they are
founded in the same manner of work will be
given in the same manner of work as it is necessary
to answer the Public's queries which is that of
improving their minds and their property.

The Public are informed for the work and property
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improving from the most easy to the most
difficult.



A

NEW TREATISE, &c.

THE general taste for painting flowers that prevails, and the great progress that some ladies have made in painting, is a convincing proof, that taste or genius for painting is not confined to the other sex; on the contrary, I am inclined to think, that ladies would make a much greater progress than men, were they first taught the proper rudiments.

The disadvantages arising from that, I look upon as the great cause of the little progress most ladies make, though they have naturally a taste for painting, and seem by nature most adapted to study the art.

But an error rooted in the fundamental principle of any art or science, will inevitably prevent the student or practitioner from ever arising to a great degree of excellence in the art. And at a time when female genius seems to make every effort to exert itself, it is to be lamented, that such an abundance of very ill done
B drawings

drawings are every where presented to every person who has a taste for painting to copy from, and it is equally a matter of surprise, that no attempts have been made to correct an evil so fatally prevalent.

There are men of abilities who think it beneath them to paint flowers, and affect to treat that branch of painting with contempt. To such I have only to observe, they are total strangers to the pleasures the mind receives from the study of nature.

With what raptures does the almost inspired Hervey display the beauties of a flower garden; the imagination feels warmed at the description of such singular beauties; and can it be supposed, that the pleasure of the mind is less in producing upon the canvass an exact representation of such beauties. There is a secret pleasure in copying minutely the works of this part of the creation, which none but those who do it feel. Therefore to treat it with contempt, or think it beneath a great genius to imitate nature in this part of her work, is too contemptible to argue upon.

Let it be considered, what a vast number of middling painters there are, who spend their whole lives, and never arrive above mediocrity, even among professional men in figure painting; with such I should feel shame at being numbered. The great and exquisite pleasure arises from excelling in this art, and the greater degree of excellence the artist arrives at, the greater and
more

more exalted will his pleasure be. I am convinced the mind will be more elevated in representing minutely the beauties of a moss-rose or humble snow-drop, than in painting the proudest monarchs in crimson robes.

But the various beauties that are to be found in every part of the works of nature, will open so expansive a field for the pleasures of the mind, to contemplate upon, that I doubt whether any other art or science will afford so much gratification to the student; but instead of being content with merely painting a flower, to decorate a flower-pot, or a border for a table, which many ladies are at a great deal of expence, and spend a great deal of time in arriving at, how much more pleasure would it afford to execute an exact representation of the beauties of the most beautiful part of the vegetable creation.

We have seen recent instances of the great excellence some females have arrived at in the representations of fruit, done in worsted needlework. Such works are an honor to those who have given such proofs of what may be done by perseverance and study. I have seen one instance of superior female merit, that gave me infinite pleasure to observe, which was a merit derived from judgment alone; for it may be said, that without being able to paint a single flower at all, this lady painted flowers extremely well: it may seem a paradox, but I never saw flowers thrown together in a groupe and painted with better effect,
not

not even by Baptist, or any of the most distinguished masters; and at the same time, so little knowledge of the beauties of the flower discovered, it was even unfortunate to look closely into them, for even the traces of the flowers then could scarcely be distinguished: this was a clear proof of the force of genius, and not the effect of long labour or great patience.

Therefore I mention this, that it may stimulate others, not to be content with making so little progress that the generality of ladies arrive at, or seem satisfied with, but that they should pursue and discover those beauties that are lost to a common observer. It is for the honor and credit of ladies and the nation, that I wish for the progress of the arts; for, notwithstanding the great progress they have made within these last fifty years, so great is the barrenness of genius in painting among English artists, that I am sure there is every reason to hope that these times may produce some female artists, who will bear the palm from the other sex.

Had painting been pursued with the same attention, assiduity, and zeal, that music has for these last eight or ten years, and with the same advantages in point of instruction, I have no doubt but we should have seen works that would have been a monument to future generations, of the improvement of the arts in the present age, and posterity would have seen that female genius was not behind-hand in improving the arts: at present we are indebted to
foreigners

foreigners for most of our best works ; for that reason, I wish that Mr. West was an Englishman, that Cipriani and Angelica Kauffman had been natives of England.

But I cannot here help observing so distinguished and exalted a proof of what female genius has arrived at in the works of the present Marchioness of Buckingham; it is much to be regretted, such instances are not more known. I doubt whether our exhibitions will shew many works more distinguished by their merit, than some pictures painted by her ladyship, that adorn the apartments at Stow: the pleasure I received at the sight and information of which, would have been a sufficient gratification to me, and I doubt not to every amateur of painting, for the trouble of such an excursion, was there no other beauties to satisfy the virtuoso or the common observer; but the multiplicity of the most excellent works of art, are a distinguishing proof what a noble patroness and encourager of the arts her ladyship is, as well as great genius.

As a stranger, it becomes me to make an apology for the liberty I have taken in thus publicly making use of her ladyship's name. If this attempt to give any information should in the smallest degree contribute to improve the art, my wish to do that, will, I hope, be thought a sufficient excuse for the liberty I have taken.

I shall now proceed to lay down such instructions as will make it extremely easy for any lady to follow, and, by dint of practice alone, may arrive at a proficiency: to those who may wish to make the most rapid progress, a proper master may be useful; but as this work is intended for general use and information, every lady who wishes to amuse herself in painting, will find in these instructions, all those seemingly insurmountable difficulties entirely removed; and I will venture to affirm, that every lady, that is particularly fond of painting, may, if she chuses, learn to paint from these instructions, without any further assistance.

Some ladies, from a diffidence, may conceive they have no genius or taste for painting, and therefore they should never be able to learn.

For the encouragement of such, I will take upon me to explain what genius and taste is; they are frequently made use of as synonymous terms, though they are totally distinct from each other. A man may have, or appear to have, a genius for painting, but may have no taste: good taste may assist genius very much; but genius I conceive to be nothing more than a very great partiality or fondness the mind has for any art or science, which will shew itself, in proportion to the pleasure the mind receives in studying it. Whenever the mind takes a pleasure

ture in studying any art or science, it never fails to make a progress, and the more so, in proportion to the assiduity and zeal with which it is pursued; but taste is totally distinct, that may be habitual, or it may be acquired.

A painter that has taste, sees or conceives every thing in the most elegant form and colour; and, as a painter, has a better opportunity of shewing his taste, than any other man, because he paints every thing according to his own ideas of perfection. Sir Joshua Reynolds was very justly said to have the most and best taste of any painter before him, either ancient or modern; because no man ever painted the human figure with so much grace and elegance as he did: but there has been many instances of those who have painted the human figure as correct, but have shewn no gracefulness, no ease or elegance in the attitude; therefore it proves a man may have a genius for painting, but no taste.

That taste is habitual in some, we see it daily exemplified in various instances: a person of taste makes choice of nothing but what is of the most elegant nature; his fancy is not struck with any thing that is common; he will express himself in the most eloquent language; or he will make choice of the most elegant and beautiful colours; whereas, on the contrary, we frequently see some people make choice of, and are fond of striking colours, some who will be pleased with the appearance of a thing, with

no

no elegance in its form or design, and will even purchase it in preference to another, that shall be shewn them at the same time, that is infinitely more elegant and beautiful; but taste in flower painting must be acquired by copying from nature, no person's taste is habitually so good, as to enable them to paint flowers with that beautiful freedom in which they grow: therefore I recommend every lady, as soon as ever she can, to take nature for her guide, then she will be sensible of that pleasure, I have before observed, there is in copying the beauties of nature, and she will find, that all her works are perfectly in good taste.

I shall now hope, from what I have observed, no lady will be discouraged from attempting to paint, from an idea, that she has no genius, or taste.

But before I proceed to give any instructions, it is necessary I should point out an evil to be avoided, which is created under an idea of removing one. Every lady who has a taste for painting, furnishes herself with a box of colours, upon application for which, one is shewn her, with propably eighteen, twenty-four, or thirty cakes of colours, the latter of which is recommended as the most compleat and best.

Such

Such a box, or collection of colours, is enough to destroy all hopes of succeeding: I must confess, it would puzzle me exceedingly to paint with such a collection of colours.

Therefore to remedy that evil, I shall put down the names of such colours as is necessary to have cakes of only, and the method of making every other tint from them, and varying the tints, so as to make them a degree lighter or darker, to answer any purpose.

The following are the only colours necessary to have cakes of.

Viz.

| | |
|---------------|--------------------|
| Vermillion | Prussian Blue |
| Lake | Rough Ter de Siena |
| King's Yellow | Burnt Ter de Siena |
| Gumboge | Burnt Umber |
| Yellow Oker | Sap Green |

The above colours are fully sufficient to answer every purpose, till such times the student has arrived to such a proficiency, as will render any written instructions I can give unnecessary. There are other colours made use of by those who paint in a very high finished style; but as my view is to render the instructions as easy as possible, it is not necessary to point out nice difficulties.

It is necessary, however, that every person, who wishes to make any progress in any art or science, should be instructed in the fundamental principles; therefore the first thing I recommend to practice, is to make a free stroke with the pencil, till that is accomplished, there would be as little hopes of a person deprived of sight learning to paint, as any other person who should neglect this first, and of all others, most essential principle; in nature nothing is stiff, and every leaf or stem must be drawn with a free hand, from the smallest shrub to the largest oak: if you look at the latter at a proper distance, you will find its branches shoot out in a bold free style. Observe with what beauty and freedom the fibres shoot out of the pod of an honeysuckle, even the seeds at the ends of which seem to hang with peculiar elegance.

It will be unnecessary to enumerate every peculiar beauty in nature; but I wish to enforce this one principle, not to be departed from on any account whatever, as it will be utterly impossible ever to paint a flower till that is accomplished, and many young minds may be led away for the more pleasing part of the practice, that of attempting to paint a flower in colours.

In order to facilitate this first lesson, I have drawn a variety of lines in various directions, for the purpose of copying from; and as it will be much easier to draw the lines with some colour upon the strokes than upon plain paper, I have put a great number

ber

ber of them together, it will be a means of guiding the hand into a freedom, and any lady may have any number of these sheets separately, and the expense is trivial.

But it becomes necessary for me now to give some instructions as to the method of

HOLDING THE PENCIL,

in order to take a stroke with the greatest freedom, as much depends upon that. The best method of acquiring or learning this lesson is to get a thin piece of mahogany for a rest, about twenty-four inches long, three inches wide, and half an inch thick, with a bit of wood fixed at each end, about two inches high, let the corners be rounded, to prevent uneasiness by pressure; rest the hand, and part of the arm upon this, and hold your pencil between your thumb and fore finger, bend the middle finger under a little, so that the pencil may lay along the inside of the middle finger nail, and then bend the third and little fingers quite under; by that means you will have the most freedom: put your paper under the rest or mahogany board, and rest the under side of your hand upon the rest board, and draw a stroke, in doing which, observe to move the middle joints of your two fingers and thumb; this will require practice to get into, but it is very necessary to attend to, and the advantage of practising upon the rest is, that you will hold your pencil at a much greater distance than if you do not, which you will find of infinite advantage when you come to paint flowers.

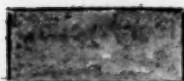
The

The next part of the art I wish to recommend as a further foundation to proceed upon, and which is absolutely necessary to be well acquainted with, before any attempts are made to paint a flower, is for every lady to learn to mix the various tints that I have here given; these two points well obtained, every difficulty will be removed, and the further progress will be attended with pleasure. I am sure every lady will find herself improve so rapidly, that she will pursue the study with double energy, and infinitely more pleasure.

As there is the greatest variety of greens, I shall begin with shewing their various tints, most of which are made with King's yellow or gumboge, and Prussian blue mixed together; others with King's yellow, yellow oker, and Prussian blue, and are varied by putting more blue and less yellow, or more yellow and less blue together: there is no proper green colour, but yellow and blue mixed together make a green, and all the various tints that will be required to paint any green leaves, can be made in the manner I have described.

No. 1.

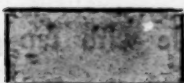
*Apple
Green.*



This tint is made by mixing King's yellow and a very little Prussian blue.

No. 2.

*Pea
Green.*



This tint is made with King's yellow, and still more blue than in the last.

No. 3.

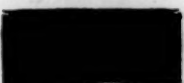
*Grass
Green.*



This tint is made by mixing King's yellow and blue worked thicker.

No. 4.

*Dark
Green.*



This tint is made by mixing King's yellow, blue, and a little yellow oker.

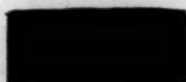
No. 5.

*Darker
Green.*



This tint is King's yellow, more blue, and more yellow oker.

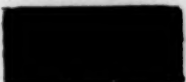
No. 6.



This tint is the same as the last, with a little sap green in it.

No. 7.

*Sap
Green.*



This is sap green alone.

E

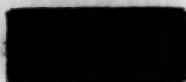
No.

No. 8.



This tint is sap green, yellow oker, and blue.

No. 9.



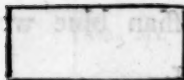
This tint is made with sap green and dark blue.

I must here remark, that I have shewn a greater variety of green tints, because every different shrub has a different coloured leaf to it, even rose trees have different coloured green leaves on them at the same time, and each has their different gradations of shadow; some leaves, the lightest tint is not lighter than No. 5, they therefore will require No. 6, and No. 7, to shadow them; the dark back leaves in a picture, will require the tints No. 8, and No. 9.

No.

No. 1.

Yellow.



This tint is King's yellow worked thin with water.

No. 2.



This tint is King's yellow worked strong.

No. 1.

*Orange
Tint.*



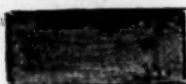
This tint is King's yellow with very little vermillion to it.

No. 2.



This tint is King's yellow and more vermillion.

No. 3.



This tint is the next degree of darker shade to the last; and is King's yellow, vermillion, and rough ter de fiena.

No. 4.



This is the next tint darker; this is burnt ter de fiena.

No.

No. 1.

Blue.



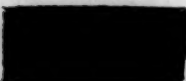
This tint is Prussian blue worked very thin with water.

No. 2.



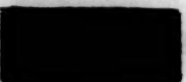
This tint is Prussian blue worked not so thin with water.

No. 3.



This tint is Prussian blue worked thicker with more colour.

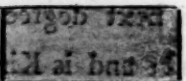
No. 4.



This tint is Prussian blue its full colour.

No. 1.

Pink.



This tint is lake worked thin with water.

No. 2.



This tint is lake worked thicker in colour.

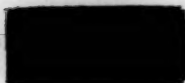
No. 3.



This tint is lake worked thicker than the last.

No.

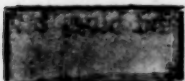
No. 4.



This tint is lake worked its full colour.

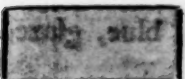
No. 1.

Purples.



This tint is lake and blue worked thin.

No. 2.



This tint is the same as the above, only with more lake.

No. 3.



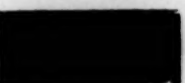
This tint is lake and blue worked thicker than No. 1.

No. 4.



This tint is lake and blue, but more lake than No. 3.

No. 5.



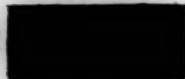
This tint is lake and blue worked stronger than No. 3.

No. 6.



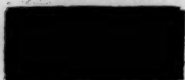
This tint is lake and blue, but more lake than No. 5.

No. 7.



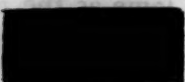
This tint is lake and blue worked dark.

No. 8.



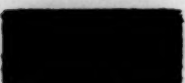
This tint is lake and blue, but with more lake than No. 7.

No. 9.



This tint is dark blue, glazed with lake twice over.

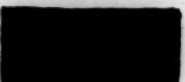
No. 10.



This is burnt umber, glazed over with burnt ter de fiena, and is sometimes required to strengthen the darkest orange tints.

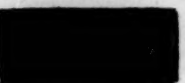
No. 1.

Browns.



This tint is burnt umber worked strong.

No. 2.



This tint is burnt umber, worked thinner with water than No. 1.

No.

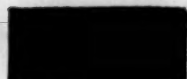
No. 3.



This is burnt umber worked still thinner.

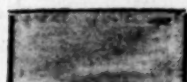
No. 1.

*Burnt ter
de Siena.*



This tint is burnt ter de Siena worked strong.

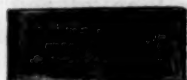
No. 2.



This tint is burnt ter de Siena worked thinner.

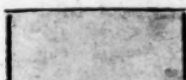
No. 1.

*Rough ter
de Siena.*



This tint is rough ter de Siena worked strong.

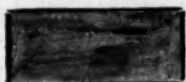
No. 2.



This tint is rough ter de Siena worked thinner.

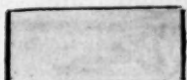
No. 1.

*Yellow
Oker.*



This tint is yellow oker worked strong.

No. 2.

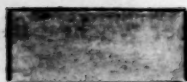


This tint is yellow oker worked thinner.

No.

No. 1.

Red.



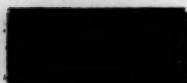
This tint is vermilion worked thin.

No. 2.



This tint is vermilion worked stronger.

No. 3.



This tint is vermilion worked its full colour.

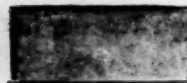
No. 4.



This tint is vermilion glazed over with lake.

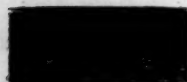
No. 1.

Crimson.



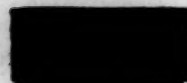
This tint is vermilion and lake worked thin.

No. 2.



This tint is vermilion and lake worked stronger.

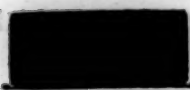
No. 3.



This tint is vermilion and lake worked still stronger.

No.

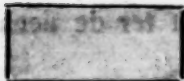
No. 4.



This tint is clear lake worked its full colour.

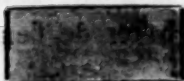
No. 1.

*Shadow
for White.*



This tint is blue and yellow oker very faint.

No. 2.



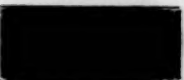
This tint is blue and yellow oker a degree stronger.

No. 3.



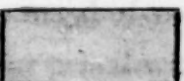
This tint is blue and yellow oker, with a faint tinge of burnt umber.

No. 4.



This tint is blue, burnt umber, and rough ter de fiena.

No. 5.



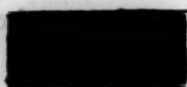
This tint is lake and yellow oker worked thin.

No. 6.



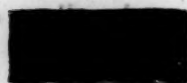
This tint is lake and yellow oker worked stronger.

No. 7.



This tint is burnt umber and lake; is useful in warm very dark shade.

No. 8.



This tint is rough ter de siena and lake worked strong.

No. 9.



This tint is rough ter de siena and lake worked thin.

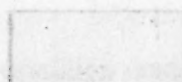
No. 3.



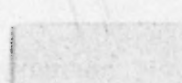
No. 4.



No. 5.



No. 6.



DIRECTIONS

DIRECTIONS

TO MAKE THE

VARIOUS TINTS.

GET as many small gallipots or dishes, which there are made for the purpose, as you have cakes of colour, and with about six drops of clear water to each cup, rub each of your cakes of colour, till such times as you have rubbed as much colour off each cake, as will make it of a consistency almost as thick as cream; if you do not make it thick you will not have the full colour: when you have done this, put up your cakes of colours, and get two tea cups half full of clear water, to wash your pencils out with, and get two yellow earthen-ware pallets, they are made so small, that one will not be sufficient for your purpose; get half a dozen camel hair pencils, some short hair, and some long hair ones, and be sure always to endeavour to make use of long hair pencils in preference: you will find a difficulty in drawing stems, or any fine long strokes, with short hair pencils, if you have ever such a command of your pencil; get a piece of clean linen rag, to wipe your pencil with, when you wash it out, and then proceed as follows to make the

BLUE.

Dip one of your pencils into the blue, and work it on the pallet, and then make a stroke upon a clean piece of white paper,
compare

compare it with No. 2. of the blues, if you find it of the same tint, it proves you have got the colour proper. Then to make the tint No. 3, take the least water you possibly can, with the very point of your pencil, and mix it with the blue with your pencil, and then make another stroke on your paper, compare that with the tint No. 3; if you find it too light, it shews you have taken too much water; in that case, to make the tint No. 3, you must take a little more of the blue, No. 4, and by that means you will find out the exact tint of No. 3, and when you have made No. 3, take a little more water as before to the tint No. 3, and mix it, and then make another stroke; compare that with No. 2, and No. 1; if it is too light for No. 2, it may be exactly the same as No. 1; in that case, take a little more of the dark blue, No. 4, and mix it again, then take another stroke, and compare it with No. 2, and proceed in that manner till you get the exact tint; and in the same manner you will be able to make No. 1; and by practice, you will get familiar with the method of making the tints to that degree of nicety, that you will be able to make every tint that is possible, without the least difficulty, though I have only shewn four tints. In painting the various blue flowers, you will have occasion to make use of a much greater variety of blue tints; but as they are all made with adding more water or more blue, the same method as I have described to make these first four, will serve to make all others.

PINK

PINK OR ROSE COLOUR.

These tints are also made exactly in the same manner as the blue, therefore compare the colour you have rubbed off the cake in the dish with No. 4, and if that is of the full colour, you have only to add a little water, to make each of the other three tints, in the same manner as directed to make the blues.

PURPLES.

In order to make the purples, wash your pencils quite clean, and wipe them dry, and with a clean pallet, take a clean pencil, and with it take a little of the blue, and put it on the pallet, and with another clean pencil take a little lake, and put that on the pallet, each by themselves; then get a third pencil, and take a little of the lake and blue that is on the pallet, and mix them together on another part of the pallet, and by mixing them well together, you will find them produce a purple; take a stroke on your paper, and compare it with your purple tints, and see which it is most like, if it is too light for any of the darkest tints, you have only to add more blue and lake; but as purples are composed of two distinct colours, there is more difficulty in finding the exact tints; therefore I have made two distinct sets of purple, one with more lake in, and the other more of the blue, and by comparing the purple you have already mixed with the various tints, you will see which it is most like, and by adding either more lake or

H

more

more blue, you will vary the tint; and to make the lighter tints, add more water as in making the light blues and pinks, and by repeated trials, you will find out every one of the purple tints. There are some very deep rich purples, that are out of the power of any colours to come up to; such as the large iris or flag flower, the heart's-ease, some of the major convolvulus's, and auriculas, and many others; therefore, in such cases you must have recourse to art, to give the effect as near as possible; and in order to do that, the best method is to lay in the deep velvet purples first, with deep blue, as strong and dark as you can; then glaze the blue over with lake; when it is dry, you may give it a degree richer look, by doing it a second time over with lake. Another method is, by laying the colour in with deep purple, and then glaze it over with lake; but most dark purple flowers have parts where the light comes upon them, that looks of a deep rich pink or crimson tint; therefore wherever that tint appears, care must be taken not to cover those parts with blue or purple, but do those parts with deep lake.

For further directions see the tints.

I shall now point out the method of making

GREENS.

There are a greater variety of green tints than any other, on account of their being made or composed of a greater number of
of

of other colours; but all pea greens, apple greens, and grafs greens are made by mixing King's yellow and Prussian blue together, and the darker greens are made with sap green, sap green and yellow oker, and sap green and Prussian blue and yellow oker.

In order to make No. 1. of the green tints, take two clean pencils, and take a little blue out of your pot with one, and a little yellow with the other; (observe never to dip a pencil into any one of the colours, that has got any other colour in it; by doing that, you will run a hazard of spoiling all the colour in that gallipot or dish;) mix the blue and yellow together in a distinct part of the pallet, and you will find it will produce a green, compare it with No. 1, if it appears too blue, take more yellow; blue is so powerful a colour, that the least you can possibly take, will be sufficient to fix times the quantity of yellow; therefore when you have mixed the blue and yellow together, you will, from the experiments you have made in mixing the blue and pink and purple tints, be at no loss to alter the green, so as to make them all so, particularly if you refer to the tints themselves.

OBSERVATIONS.

In painting a green leaf, you must always begin with the lightest tint first, then the first degree of shade, then the second, and heighten it with the third, and in some front leaves that are
worked

worked up high, sometimes they will require a fourth, which is a still darker touches of shade, in order to produce effect; but this one circumstance must be always attended to particularly; that is, wherever a leaf is worked up in this manner that I have described, never to cover the first tint all over with the second tint, nor the second with the third; if you press a leaf perfectly flat, it will be all of one colour or tint; it is by bending it, or by hollows or indentures, that it appears to have so many different tints; but the shade invariably increases gradually, and if some part of every tint is not seen, it will be sure to look harsh and hard; for example, if you lay in a flower with No. 1. of the pink, blue, or purple, and then take the tint No. 3, wherever the extremity of the tint No. 3. is, it will appear distinct, instead of which, the shadows should increase imperceptibly. These observations hold good in all flowers that are of one colour; and it is an invariable rule, that the darkest tints must always be put in the last.

In water colour painting you cannot be too careful in putting in the lightest tints first, and particularly in any white flower, where you can only leave the paper for the white; for one of the greatest difficulties is, to avoid muddling the tints; and if you put the faintest tint where you should have a clear white, and attempt to wash it out, it will be sure to appear muddled; and it is equally the same in any yellow, blue, or pink flower, the lightest tint should be clear and bright.

ORANGE

ORANGE COLOUR TINTS.

These are also composition tints, being made by mixing King's yellow and vermillion together. From what I have said of the manner of mixing the other tints, and by referring to the tints, you will easily find out the method of making these: the brighter the orange colour is wanted, the less vermillion must be added; in some cases, the very lightest tints of an orange colour may be put in with a full strong yellow, as a nasturtion; some high coloured wall flowers and bleeding hearts are almost an orange, and the very lightest tints of them will be better put in with yellow. It is easy to make the lightest tints darker, but you can never make them lighter in water colours. The various degrees of in shadow, for orange colour, are what I have shewn in gradations the tints, therefore I shall now proceed to give some directions about the

YELLOWS.

You will observe that gumboge and King's yellow are the brightest yellows there are; therefore all yellow flowers, such as yellow tulips, yellow rose, yellow jonquil, and all other yellow flowers, must be laid in with them; but the shadows of them are not made by working the yellow stronger, as in the pink and blue, but must be made with different colours. In faint pale yellows, the yellow must be worked thin to put in the first tints with, and the second tint, in that case, may be given by strengthening the yellow; but in a full yellow flower, the first degree of shade must be made with yellow oker alone, then heightened with

rough ter de siena, after that with burnt ter de siena, and where it requires still darker touches, they must be done with burnt ter de siena and burnt umber; but it must not be understood, from what has been said, that any person may become a proficient in painting from following these instructions, without having good and proper flowers to copy from, some of which I have engraved and coloured in a peculiar manner on purpose; but with the addition of good proper things to copy from, these instructions will be found fully adequate for the purpose of instructing the young student how to copy any flower whatever.

But I must here again particularly recommend to every beginner, never to attempt to paint a flower, till she has learnt the two first lessons perfectly; that of taking a free stroke with the pencil in any direction, and making herself well acquainted with mixing the tints; for it is the greatest possible inconsistency to attempt to paint a flower before you know how to mix the tint that flower is painted with; or to paint the stem of a flower, before you are able to take a clean free long stroke with your pencil. I am well convinced, these instructions, properly attended to, will fully answer the purpose I have intended them; therefore must now refer the young student to practice; and remain the Public's most humble servant.

END.



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